



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

never been reduced to laws, and after studying the history of its development, the student of forms of writing is trying to analyze the varying and notable examples and see just what is their structure and method.

In this country Professor Brander Matthews of Columbia published his "Aspects of Fiction" ten years ago, and Professor Whitcomb, a former pupil, dedicates his present work "To Brander Matthews, as Critic and Teacher." Professor Cross of Yale wrote his "Development of the English Novel" in 1899; a year later Professor Stoddard of New York offered his book on "The Evolution of the Novel." Meanwhile specimens of narration and of the short story were appearing for college classes. At length, in "A Study of Prose Fiction" in 1902, Professor Bliss Perry, editor of the *Atlantic Monthly*, discussed for the first time, from both a professional and an editorial point of view, the study of fiction as an art.

Both of the books before us present this later view of the subject in their analyses, in the principles laid down, and in the numerous illustrations offered; and both will prove suggestive and helpful. Professor Whitcomb's book covers a wide field, is rich in data, frequently passes into foreign contemporary literature for its illustrations, and has at the end a valuable bibliography of the History of Novelistic Criticism and references used. Its defects are those of presentation, being too far a mere digest of notes and syllabus on the subject. In this respect the "Course in Narrative" is more sprightly and attractive in style, as we might expect from two ladies, and possesses the greater literary merit. Indeed, for a book nearly one half the size, it displays a stimulating form as well as contains a large amount of illustrative material.

---

FICTION

IN THE NAME OF LIBERTY. By Owen Johnson. New York: The Century Co.

This is a bright, alert historical novel of the days of the French Revolution. It does not drag on to the scene the great actors in that stupendous drama, a thing which few novelists do

successfully. It uses the Revolution as a background, and follows the fortunes of its heroine and her lover through the stress and the terror of the times. But it presents a lively picture of the fearful scenes and of the dangers which in those days encompassed one on every hand, and it sustains our interest to the end. The descriptions are vivid, the dialogue brisk, and the characters real, clearly drawn and vital. It is an entertaining and profitable book.

G. B. R.

FROZEN DOG TALES AND OTHER THINGS. By Col. Wm. C. Hunter. Boston: The Everett Press. 1905.

Frozen Dog is a town in Idaho and it is from wit and wisdom collected there that the present volume is compounded. We are told that all sorts of wild creatures of the field and air abound in this section and funny little pictures of these are used to separate the different contributions. There is a more elaborate landscape scene at the top of the page, the illustrating being done by L. Holme and R. M. Hynes. The contents are varied: poems, tales, aphorisms, examined with that raw humor and shrewd common-sense which we have become accustomed to ascribe to the Border country people, those Bret Harte discovered and presented to us with such inimitable charm. This form of humor is called properly horse-humor and the laugh it engenders is a horse-laugh, not elegant for human beings it may be, but vigorous and helpful occasionally.

MY LITTLE BOY. By Carl Ewald. Illustrated from the Danish by Alexander Teixeira DeMattos. New York: Charles Scribner's Sons. 1906. \$1.00 net.

As the translator tells us Carl Ewald was born fifty years ago and has served at times in his life as forester and as school-master which gave him his love of nature and his love of children. His writings are both psychological and mystical and he ascribes a radicalism in his nature "for which there is little room in Denmark" to the extreme piety and conservatism of his rearing. In Georg Brandes he acknowledges a literary master and inspiration.

"My Little Boy" adds another volume to the rapidly growing